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THURSDAY, NOVEMBER 23.

OUR article of last week has drawn a hurricane about our ears. A dozen or more letters, some commendatory, some condemnatory, some indifferent, have occupied considerably more of our time in perusal, than the value of their contents would entitle them to claim. Among them we can only find two worth consideration, and those we shall present to our readers. The first is from "John Roe," a gentleman who has taken a sudden jerk out of nothing into notoriety, through the exertions of "Commander Willy," (as a certain journal, devoted to certain interests, significantly terms a certain violinist), and the notice of the "Musical World." It runs as follows—

To the Editor of the "Musical World."

SIR,—I am desirous of addressing a few words to you, respecting the article on the late election of the "Society of British Musicians," which appeared in the *Musical World*, of last week. Whatever censure you may be pleased to pass upon any public society, of course I have no right to interfere with, nor do I make the least objection to your having as much fun as you like with my name; if you can extract amusement from it, you are very welcome to do so, but you are quite wrong in supposing me to be the person elected, it was not myself, but Mrs. John Roe who received that honour, and who, although (as you intimated) unknown to the public, is yet *well known* in private society, as a vocalist; and it was with the view of introducing her to the public, and thereby fulfilling one of the objects for which the "Society of British Musicians" was instituted, that she was elected. I also regret that the article in question, is calculated to prejudice me in the estimation of the gentlemen who lost their election on that occasion, and, as I have received from several of them, and from Mr. Charles Horn especially, kind and gentlemanly treatment, I should much regret their regarding me as at all instrumental in thwarting their views, and, as I am sure you have no wish to excite a prejudice either against myself, or against a lady who will shortly come under the

decision of public opinion, I trust you will oblige one who has been for many years a purchaser of your journal, by inserting this in your forthcoming number. I am, Sir, your obedient servant,

JOHN ROE,

Organist of Christ Church, St. Pancras,
1, Henry Street, Hampstead Road.

We can positively assure Mr. Roe that we had not the slightest intention of making "fun" out of his name. We were simply struck with the absurdity of his election, when placed in juxtaposition with Mr. Horn's rejection; but since we are mistaken, and that Mrs. John Roe, not Mr. John Roe, is the newly-elected member, we at once cheerfully withdraw our censure. It would, indeed, be somewhat difficult to discuss the claims of that lady to be elected a member of "The Society of British Musicians," since, like the lady herself, they are utterly unknown to any one out of the immediate circle of her acquaintance. For any thing we know, she may be as clever (or even cleverer) than Mr. John Roe himself. But, — but we war not against the fair sex.

We cannot perceive by what process of ratiocination, Mr. John Roe arrives at the conclusion, that our remarks on his being preferred to Mr. Charles Horn and others, either implied that he (Mr. Roe), "*thwarted their views*," or were "calculated to injure him" (Mr. Roe), "in their estimation." Surely Mr. Roe did not elect himself — surely he was not aware *before-hand*, that he would be chosen by a large majority — of course not, how could it be? Do you think it possible, Mr. Roe, that we should imagine a conference *before-hand*, in which your election, (among others), and Mr. Horn's rejection (among others) were planned, discussed and resolved, by Mr. Willy, (among others) and yourself — Mr. Roe?

Do you, can you imagine that we did can, do can, or shall can, imagine such a thing? Pshaw! — you are bantering us, Mr. Roe, — you are whetting the edge of your wit upon us, in order that you may be sharp enough for the "Review." But we will not stand it, Mr. Roe — or rather, we will stand it, — that is we will stand *to it* — *id est*, to our own defence. Be assured, Mr. Roe, we never dreamt of such a thing — being well aware that Mr. Clinton's name was attached to the recommendation of Mr. Horn, and that "the tail" being *uncertain* of Mr. Clinton, would not willingly offend him by voting against one of his recommendation, from any other than thoroughly conscientious, *thoroughly* conscientious, THOROUGHLY conscientious views. And far be it from us to offend *Mrs.* Roe, who, (Mr. Roe tells us), "*will shortly come under the decision of public opinion*," — (where — how — when? — at one of the British *soirées*, perhaps, but how can Mr. Roe know it? unless, indeed, "one of the tail" *have made him a promise*) — far be it from us to offend her; we would rather defend her, by much; but, certainly, we were not hitherto aware that "The Society of British Musicians" was formed for the purpose of bringing forward Mrs. Roe or any body that might offer, (the only qualification being that they should have no qualification whatever) — we certainly were *not* aware of this; and, moreover, not being quite satisfied with Mr. Roe's opinion on the subject, we do not believe it. We recollect some few of the general meetings, when every candidate for election was discussed from head to foot, and none were admitted on chance work. "Do not," said Mr. Willy, (we recollect most of the remarkable sayings of Mr. Willy), "do not let us take

a pig in a poke," and this feeling regulated the proceedings of the Society for a considerable period, until suddenly, at the last general meeting, in the summer, Mr. Willy, changing his tactics, turns about, and proposes a list of individuals, as members, of whom nobody in the Society, as then constituted, (but Mr. Willy), had ever heard. "Do not," said Mr. Macfarren, "let us take a pig in a poke,"—but Mr. Macfarren's words had no effect;—"These pigs," replied Mr. Willy, "are not in a poke;" and Mr. Willy, being strongest, carried them all in on his shoulders. Relying on this feeling (which had regulated the proceedings of the Society ever since), Mr. Macfarren proposed his brother, Walter Cecil, as a member, at the last meeting. "Do not," said Mr. Willy, "let us take a pig in a poke." "This pig," said Mr. Macfarren, "is not in a poke;" but his words were unheeded—Mr. Willy, being strongest, stood at the threshold of the Society, and forbade the young musician's entrance.—Why does not Mr. Macfarren wear a TAIL? But we had forgotten Mr. John Roe, and Mrs. John Roe, and the other letter, which, on second thoughts, however, we shall not publish.

To Mr. Roe, we at least owe thanks for a novel piece of intelligence, viz.—that one of the objects for which the "Society of British Musicians" was constituted, was to elect *Mrs. Roe a member.* Q.

DESCRIPTION OF A NEW GRAND ORGAN, BUILT BY GRAY AND DAVISON, FOR CHESTER CATHEDRAL.

THIS instrument is, with one exception, the largest cathedral organ yet constructed in this country; and in its plan, attention has been paid, not only to the great feature of the continental organs—an independent pedal organ—but also to the extended compass of that part of the instrument used more particularly for the accompaniment of the choir in our cathedrals. There are three rows of keys and forty-three stops. The great organ extends to CC 8 feet, the swell organ to FF, the choir organ to GG, and the pedal organ—in which the whole of the stops are *throughout*—is from CCC 16 feet to D; two octaves and two notes. The following are the names of the various stops in this instrument.

SWELL ORGAN.—Double Diapason, bass, 16 feet; Double Diapason, Treble, 16 feet; Open Diapason, 8 feet; Stopped Diapason, 8 feet; Principal, 4 feet; Flute, 4 feet; Sesquialtra, 3 ranks; Hautboy, 8 feet; Cornopean, 8 feet; Clarion 4 feet.

GREAT ORGAN.—Double Diapason, bass, 16 feet; Double Diapason, Treble, 16 feet; Open Diapason, 8 feet; Open Diapason, 8 feet; Stopped Diapason, Bass and Clarabella Flute, 8 feet;

Fifth, 6 feet; Flute, 4 feet; Principal, 4 feet; Twelfth, 3 feet; Fifteenth, 3 feet; Sesquialtra 3 ranks; Mixture, 2 ranks; Furniture, 2 ranks; Trumpet, 8 feet; Clarion, 4 feet.

CHOIR ORGAN.—Open Diapason, 8 feet; Dulciana, 8 feet; Stopped Diapason Bass, 8 feet; Stopped Diapason Treble, 8 feet; Flute, 4 feet; Principal, 4 feet; Fifteenth, 2 feet; Clarionet (in a Swell) 8 feet.

PEDAL ORGAN.—Open Diapason, 16 feet; Stopped Diapason, 16 feet; Principal, 8 feet; Fifteenth, 4 feet; Tierce, 3½ feet; Sesquialtra, 2 ranks; Trombone, 16 feet.

COPULE.—Swell to Great Manual; Swell to Choir Manual; Choir to Great Manual: Great Manual to Pedals; Choir Manual to ditto.

There are four composition pedals to change the stops in the Great Organ, and which also command the Pedal Organ in the same proportionate combinations. The case has two fronts of Gothic design, and is thirty-seven feet high and sixteen feet wide. In describing the various stops, their ordinary and well known designations have been preferred to the affected, and it may be added in applicable names introduced as pretended new discoveries—an Empiricism disclaimed by the Builders of this Instrument—at the same time all that experience has dictated as improvements in the various effects producible by contrast or combination of the infinite variety of stops available in so large an instrument, have been introduced.

On Monday night, the following Programme was performed by the celebrated Mr. Adams, on this superb Organ, at the Organ Manufactory of Messrs. Gray and Davison, No. 9, New Road, Fitzroy Square. A host of eminent professionals and amateurs were in attendance, and were unequivocal in their expressions of delight.

Part I.—1. Extempore; 2. Vaghi colli, Fugue, Winter, Adams; 3. Air—"Jehovah crown'd," Chorus—"He comes," Handel; 4. Fantasia, Extempore; 5. Vintage Chorus, Haydn.

Part II.—1. Lieti fiori, Chorus—"From the censer," Winter, Handel; 2. Extempore; 3. Part of a Symphony in D, Mozart; 4. Chorus—"The Lord shall reign," Handel.

Provincial.

THE DONCASTER PARISH CHURCH ORGAN.

THIS fine instrument, which was erected in the year 1740, by public subscription, at a cost of 500 guineas, was built by the celebrated Harris, whose ancestor was the rival of the no less talented Father Smith, the successful competitor for the well known organ in the magnificently restored Church of the Temple, in London. A history of the contest between these two talented artists would be out of place here, being too familiar to most of our readers, but to those curious in such matters, we would refer them to Hone's Table Book, vol. 1, page 260, where will be found an account of the trial of both instruments at the Temple Church, and the destination of the not less beautiful, but rejected, organ of Harris.* Amongst the number of organs constructed by him, the one in our Parish Church has been mentioned by many writers, as one of his best, by others as his master-piece; and we feel no hesitation in stating, that in its Reed Stops it is second to none, while the beautiful tone of its Diapasons, and the splendidly brilliant quality of its Choirs, stamp it as the production of a master-hand. These excellences have been the chief cause of the extensive improvements and enlargements which have been carried out by Mr. Rogers, the organist, at his private expense,—an instance of public-spirit, talent, and enterprise to which we may in vain look for a parallel; and it is with feelings of no ordinary satisfaction we place such an instance on record. That our readers may have a correct idea of the extent of these improve-

* Rejected by the notorious Judge Jefferies.

ments we subjoin a list of the Stops; those marked with an asterisk are the new ones introduced by Mr. Brown, organ builder, of this place.

GRAND ORGAN.

*1 Double Open Diapason, 16 feet	11 Fifteenth
*2 Tenoroon Diapason	12 Tierce
3 Open Diapason	13 Sesquialtra, 5 ranks
4 Ditto	*14 Furniture, 2 ranks
*5 Ditto	*15 Mixture, 2 ranks
6 Stopped Diapason	16 Cornet, 5 ranks
*7 Quint	*17 Bombard, or Contra Trumpet, 16 feet
8 Principal	18 Pausane Trumpet
*9 Ditto	19 Trumpet
10 Twelfth	20 Clarion

CHOIR ORGAN.

*1 Bourdons, 16 feet	*8 Celestina
*2 Tenoroon Diapason	*9 Flute
*3 Open Diapason	10 Twelfth
4 Dulciana	*11 Fifteenth
5 Stopped Diapason	*12 Mixture
6 Quint	*13 Cromorne
7 Principal	*14 Contra Fagotto, 16 feet

SWELL ORGAN.

1 Open Diapason	4 Cornet
2 Stopped Diapason	5 Trumpet
3 Principal	6 Hautboy

PEDAL ORGAN.

* Double Open Diapason, 20 feet. GGG,	*2 Unison Diapason, 10 ft
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COPULA STOPS.

1 Grand to Pedal	*3 Swell to Grand
2 Choir to Pedal	* Grand to Choir

In the new stops which have been added by Mr. Brown, there are several of great beauty, more particularly the Cromorne, (or as it is more frequently styled the Cremona,) and Flute, the latter of which is a complete gem, not only for its beautiful and sparkling tone, clear and cheerful as the autumnal song of the redbreast, but admirable as a specimen of neat and excellent workmanship, and establishing the credit of Mr. Brown as an ingenious and first rate artist and organ builder; indeed the whole of the improvements have been executed in such a style, as to reflect upon him great and deserved praise. To accomplish all this, Mr. Rogers has been at great trouble and a serious outlay, himself investigating and directing the whole; and to carry out his ideas of improvement, he has visited Paris, and all the principal towns in the Netherlands, possessing celebrated organs; the result of his labours is developed in our *splendid parish church organ*.

We trust that such talented and public spirited exertions will not be allowed to pass unmarked. Such an instrument, in the hands of such a performer as Mr. Rogers, is an acquisition to the town, and we feel most sanguine that the attendance upon the two performances of sacred music on Tuesday next will prove the taste and liberality of Doncaster and its neighbourhood.

[Since the above communication, we have received a highly flattering account of these performances, (which occurred on the day named) from our correspondent, who dwells with enthusiasm on the abilities of Mr. Rogers. Ed. M. W.]

CORRESPONDENCE.

AN EXPOSURE OF MR. EDNEY'S LECTURE.

To the Editor of the "Musical World."

SIR,—There are cases in which the voice of public opinion is infinitely more effectual in putting an end to dishonourable proceedings than the verdict of a court of law, or even the injunction of the Lord Chancellor; and the readiest and most certain method of appealing to that tribunal, is by the medium of the public press. I would therefore beg to submit to you the following facts, which appear to me to fully justify even more severe proceedings than are involved in an exposure in the columns of a newspaper.

In February, 1843, as may be seen by notices in

the papers of the day, Dr. E. F. Rimbault, the Secretary of the Percy and Musical Antiquarian Societies, a gentleman who has been for years past engaged, at no small expense of time and money, in illustrating our national music and poetry, delivered a Lecture to the members of the St. Martin's Subscription Library on the "National music of England," this lecture being one of a series upon the History of English Music. Independent of its value as being the result of much research, this lecture was rendered highly interesting by the introduction of numerous illustrations, consisting principally of extracts from old ballads and songs, many of which are exceedingly rare, while some indeed, exist only in manuscripts. These songs and extracts, twenty-five in number, were printed in a pamphlet for the use of the company.

Shortly afterwards, Dr. Rimbault delivered the same lecture, by request, to the Western Literary Institution, who did not reprint the words of the ballads, but issued bills containing a programme of the evening's entertainments. Subsequently, Mr. Edney, of Pentonville, suggested to Dr. Rimbault as a private friend, to deliver the same lecture (at a stipulated charge) for his benefit; and, considering that Mr. Edney would never take any dishonourable advantage of the transaction, he allowed him to announce the whole as *his entertainment of "The Songs of Old England,"* and a new edition of the words was printed, on the title page of which it was stated that "the characteristic sketches, illustrations, and original anecdotes," would be "by E. F. Rimbault, Esq., Honorary Secretary to the Percy and Antiquarian Societies." This pamphlet, it should be stated, was printed without Dr. Rimbault's revision, and therefore he had no opportunity of correcting the blunder by which he seemed to be assuming the office of Sir Henry Ellis; the second society mentioned, being not the Society of Antiquarians, but the *Musical Antiquarian Society*.

More recently, Mr. Edney has, according to his own account, been recommended by his friends to rely wholly upon his own resources for his entertainment, and had he been content to do so, no notice would have been taken of his proceedings. He, however, instead of doing so, issued bills announcing a musical entertainment on the ancient melodies of England, to be given at the theatre of the London Mechanics' Institution, on the evening of the second of November, (Thursday last), and in the programme contained in these bills, the illustrations are precisely the same as in Dr. Rimbault's lecture, excepting that two vocal and two instrumental pieces are omitted (without any thing new being inserted), and two of the twenty-one pieces retained are transposed. The book of words sold at the doors, was that which was printed from Dr. Rimbault's edition for the former entertainment, with the name of *Dr. Rimbault covered over by a slip of paper, on which the name of Mr. Edney is printed*; and the programme is in many parts an accurate digest of the contents of Dr. Rimbault's lecture, the intervening portions being filled up by anecdotes &c., which have, in most cases, an exceedingly slight connection with the songs which form the staple of the entertainment. Having *accidentally* heard of this proceeding, Dr. Rimbault applied to his legal adviser, who wrote to Mr. Edney threatening an injunction in case he should attempt to deliver the lecture, if such it could be called, as announced in his bills; and although Mr. Edney did not admit that he had committed the flagrant injustice of which some of Dr. Rimbault's friends conceived him guilty, he so far altered his plan as to abandon the *chronological order* of his songs, and also, (but without saying so to the audience) to entirely omit many parts of the lecture, which, if according to the programme, must have been a mere copy, possibly modified a little in language, of parts of Dr. Rimbault's lecture. He also omitted the song which stood first in his programme, and which Dr. Rimbault had

printed from a manuscript in the Bodleian library. This omission Mr. Edney took care not to notice, to the audience, to whom he gave an *ex-parte* account of the case between him and Dr. Rimbault, and as the order of his songs was in consequence of the threat of an injunction, altered in every conceivable way, the bulk of the company could not readily detect the omission.

Now, Sir, I do not pretend to say how far the law of copyright may affect such a transaction, although my opinion on that subject is very strong, but I would simply appeal to the public, whether it is not grossly dishonourable and unfair, that a collection of songs formed with so much care and labour should be thus seized upon as public property; while Mr. Edney might just as well, if he possessed a competent knowledge of the subject, have made a different selection. In some of the ballads, only a few verses were selected, and these were in every case the verses selected by Dr. Rimbault. Once, and once only, an additional verse was introduced. Mr. Edney may also yet find, that notwithstanding all his efforts to keep clear of an injunction by transposing his entertainment, omitting one of the most curious of the songs, and leaving unnoticed several matters promised in his syllabus, he has not kept clear of that appropriation of private property, which it is the object of an injunction to prevent. With all his care, he introduced a song which he cannot find in any printed collection except that of Dr. Rimbault, for this excellent reason, that the words were considerably modified by him, and that one verse was composed expressly for his lecture to enable him to give an air, the original words to which could not be recovered.

Hoping that in a case where the only efficient remedy can be obtained through the press, you will make room for this long, but necessary explanation of the affair.—

I remain, Sir, your's, &c.,

A BYSTANDER.

P.S. I should mention that Mr. Edney, in accompanying the songs on the piano-forte, had no copies before him. They were what is technically called *vamped*!

To the Editor of the "Musical World."

London, Nov. 1, 1843.

SIR,—I have only now seen your paper of Oct. 4, in which I find a letter from Mr. L. T. Crossley, alluding to my name in connection with Mr. Rimbault and the "Motett Society." I am sorry that I should have appeared uncourteous towards that gentleman, in not replying to his communication, but not being (as he erroneously supposes I am) one of the secretaries of the society, I simply handed over his letter to Mr. Rimbault, concluding that he, as managing editor and also as receiver of the subscriptions, would not fail to communicate with him at once. In this, it seems, I have been mistaken; and I have looked too, in vain, for any reply from him to Mr. Crossley's letter in your pages. This, however, may be owing to absence from town. I may take this opportunity of saying, for Mr. Crossley's information, that the society's publications are still carried on; that the second part was issued some time back; and that the third (as appears by a printed circular sent forth by Mr. Rimbault and by Mr. Chappell, of 50 New Bond Street, now joint conductors of the work) is to be delivered soon. It must of course be owing to some oversight that Mr. Crossley has not received this circular; but as he is a subscriber to the "Musical Antiquarian Society," and therefore already in communication with Mr. Chappell, he cannot do better than address that gentleman on the subject.

I am, Sir, your's very obediently,

JAMES BURNS.

[This should have been inserted three weeks ago—and we must apologize to Mr. Burns for what he might otherwise esteem a wilful neglect, on our part.—E. M.W.]

To the Editor of the "Musical World."

DEAR WORLD,—Your last number contains a letter, headed "On Flutes," in which your *clever* correspondent, "Old Howling Stick," asserts that a good player can make a note *a quarter of a tone weaker or stronger*, at pleasure!!! Perhaps he, or you, will have the kindness to enlighten your readers as to the meaning of this novel musical phenomenon; it reminds me of the clever sportsman who said he could "shoot round a corner."

Make a note a quarter of a tone weaker! or stronger!!! Bravo, Old Howling Stick! Bravissimo!!!
Your's &c., OMEGA.

To the Editor of the "Musical World."

DEAR SIR,—I occupied so much of your valuable space last week, that I will trouble you, if convenient, with a very few remarks this week. First, then, allow me to inform your correspondents, "Philo Musica" and "A Subscriber," that next week, with your permission, Mr. Editor, I shall reply to them in the form of an analysis of one of John Sebastian Bach's fugues, taken from his 48 preludes and fugues; and I hope that your former correspondent "Philo Musica" will then be persuaded that my exercise tends to bring out the power of the contrapuntist; and although I cannot do less than thank "Philo Musica" for his kind expressions toward me, and particularly in behalf of the men of talent in the musical profession, yet I should have been much more gratified had I found that his learning kept pace with his politeness. It is, however, at all times consoling that there are some who think kindly towards me, and at this present juncture I need the assistance of generous minds, for I am conscious of having created odium from the majority in the musical profession; this, however, is not *my* fault, and I am exceedingly grieved that our profession should need a society for any such purpose as that for which it is intended.

I am prepared, my brother professors, to meet patiently any mark of disrespect you may think proper to inflict upon me; but I know and am fully aware that, before two years have passed over our heads, you will entertain very different feelings towards me than you do at this present time. What I am endeavouring to accomplish is what you all unanimously cry out for—"LET TALENT BE REWARDED;" and because I have devised a plan to meet the cry, would you cry down the man who would build up a monument and inscribe on its base "LET TALENT BE REWARDED?" Be it so; but I long to see talent meeting its reward, and it shall ever be my aim, at whatever hazard, to endeavour to bring about a *perfect reconciliation* between all parties, even at the sacrifice of personal ease; and though I may have few kind remarks to stimulate me to exertion, yet I will not flinch from the attempt to persuade or even to force those who neglect their duty to themselves, to their art, and to men of talent, to study hard that science which gives them their daily bread, and ought to gain for them the respect of the world and their brother professors.

It is with pleasure I can inform your readers, Mr. Editor, which you also will be glad to learn, that many eminent men will be present at the first meeting of the "Contrapuntists' Society," which, as your readers are aware, takes place at my house on Monday the 27th instant, at 7 o'clock, when I hope to see my rooms crowded with composers, to do undeniable duty to (what ought to be) the delightful and noble calling to which they belong.

Lastly, if *that part* of my exercise, which has been so often alluded to, be objected to by the majority, I would (not, however, out of any disrespect to others or spleen on my part) be unwilling to be the founder of the Society, but I should be glad to co-operate with any gentleman who would be the founder of a Society which should have for its object, the encouragement of talent.

I am fully persuaded that without *such a restriction* as I have suggested, the Society would, when counterpoint becomes better understood, in a few years, fall into insignificance. I care not *who* starts the project, for what can it matter? in a few years *we* shall be in the dust, but I do hope, that the very first Society of that nature, ever established in *any* country, will form a lasting and flourishing emporium of talent in the divine art of Music, when *we* are sleeping in the silent tomb. I once more beg to subscribe myself,

Your's truly and obliged,

G. F. FLOWERS.
3, Keppel Street, Russell Square. Mus. Bac.

ON THE [NON] BOEHM FLUTE.

To the Editor of the "Musical World."

MR. EDITOR,—Allow me to notice one observation which Mr. Clinton mentioned in his last letter in the Musical World—"He" (meaning myself) "should not forget that he has lately advertised to bring out a *new flute of his own*, stating his intention of doing so to me and others."—Does not this fact prove that I do not, (using his own expressions) "vainly attempt to hoodwink the public as to the merits of the Boehm Flute?" for being much on the principal of Mr. Clinton's (different principle) Boehm Flute I was not anxious to push my unsuccessful attempt before the public, and I do not consider that my reputation is lessened by endeavouring to improve on another more complicated system than the one so much approved of, and recommended by the late Charles Nicholson, and which I find by experience has not up to this time been excelled by any other invention, nor do I believe that the public will think worse of me, for withholding my suggestion. If this be not a satisfactory reply to Mr. Clinton's letter, I will trouble you (with your permission Mr. Editor) with a more minute investigation of the [non] Boehm Flute next week.

And remain Your obliged servant,

THOMAS PROWSE,
21st Nov., 1843. 13, Hanway Street.

To the Editor of the "Musical World."

19, Shaftesbury Place, Pimlico.

SIR,—In reply to a letter signed "E. G." in last week's Musical World, I beg to refer that gentleman to Mr. James Howe, the President of the Abbey Glee Club, who will, I am sure, be happy to give him every assistance in carrying into effect his liberal wish.

Mr. Howe always presides at the meetings of the Club, which are held on the second and fourth Saturday evenings in each month, at Herbert's Hotel, Bridge Street, Westminster, at eight o'clock—and at any of which "E. G." will be most welcome.

Your obedient servant,

20th, Nov. 1843. WILLIAM STEVENS, Secretary.

To the Editor of the "Musical World."

SIR,—Will you be kind enough to inform me what is meant by a *Concerto Organ*. Dr. Gauntlett is at present performing on one at the New Music Hall, Edinburgh. An answer in the "World" will oblige a subscriber.

Nov. 14th, 1843.

E. N. F.

[Dr. Gauntlett gives such extraordinary titles to his *inventions*, that to seek for any meaning in them would be as bootless as to search for the philosopher's stone. We give it up.—Ed. M.W.]

To the Editor of the "Musical World."

Manchester, Nov. 15, 1843.

DEAR WORLD.—Appreciating the curiosity of one of your readers and correspondents, and not hav-

ing observed a reply to his enquiry in your columns, allow me to state, that he will find in the splendid edition of Bach's Fugues, published by Messrs. Coventry and Hollier, the two which Dr. Wesley played at the late Birmingham Festival—the B minor in No. 4, and the C major in No. 5, the first forming the close to his solo on Friday, and the latter, to the one on Wednesday. The preludes, by Bach, to the fugues, were not played, other matter, extemporaneous and selected, being substituted. Of this, Handel's celebrated recitative and Song, "O ruddier than the Cherry," formed a part of the introduction to his Friday's solo, the vocal part of the composition being given on the Ophicleide, and mostly by the pedals.

Should you deem this information worthy of a place in your valuable miscellany, it may be received with favour by others of your readers, besides the correspondent who has been the immediate means of eliciting it, and it may relieve me from the tendency I feel to a little self reproach for my presumption.

Yours very respectfully,

One of JOHN SEBASTIAN'S BELLOW'S BLOWERS.

THE BOEHM FLUTE.

To the Editor of the "Musical World."

SIR,—I have observed in the two last numbers of the "Musical World," some letters, containing statements and remarks upon an instrument styled the "Boehm Flute," which are calculated to mislead the public. I therefore need no other apology for soliciting you to allow me to state a few facts relative to the subject, in your journal.

From the tone and strain of Mr. Clinton's letter, one would suppose that he is not aware of the transactions that have taken place in this country, relative to the flute in question, otherwise I cannot account for his pretensions to so much credit regarding its introduction to "English players." It appears that Mr. C. would wish to convey the impression that he was the first to make the attempt. I should be sorry to state that he is desirous of concealing, or suppressing, a knowledge of the efforts of other professors, and English professors too, in the same way, for years past. I would rather suppose that he does not know that in the year 1831, Messrs. Gerock and Wolf manufactured a flute, purporting to be the invention of Boehm, and that Mr. Wolf displayed considerable talent in his performance upon it. They, at the time, published a "Scale and description of Boehm's newly invented Patent Flute, manufactured and sold by the patentees only," (I cannot say that they had a patent for the same), a copy of which now lies before me. It contains a sketch of the flute, which shows it to be a different one to that since put forth as Boehm's. It was not successful with "English players" and was very incomplete as to its pretensions; Mr. Card's improvement is a part of it.

About the same time when Mr. Wolf was endeavouring to introduce the Boehm to "English players," I made a flute for, and under the direction of Captain Gordon, of Charles the Xth's Swiss guards, which, I believe, will prove to be the origin of that which is now called the Boehm flute. I could give many particulars in support of this belief. The captain tried to introduce it to "English players," without success. He afterwards went to Paris, and to Munich, at which places also, the captain endeavoured to introduce it.

In 1835, I heard Boehm perform his fantasia "The Green Hills of Tyrol" at the Choral Fund Concert, upon a flute very similar in principle to that which I made for Captain Gordon. Boehm was very zealous, but failed in introducing it to "English players." Shortly after this, Camus commenced practising it in Paris, and Godfrey to make it. Dorus then took it up, and added an improvement; Coche also modified it, or as he modestly

says, perfected it, and employed Buffet to make it.

In 1839, I began to make what is termed the Boehm flute in London, as improved by Dorus, and Signor Folz performed upon one made by me, at many concerts in England, in the course of that year. Mr. Card, too, persevered for some time to introduce it to "English players," but without any good results, and besides, we had Camus and Dorus endeavouring to introduce it to "English players," by both public and private performances.

Now we may with reason ask, what Mr. Clinton's present connection were doing all this time? Why, they did all they could to obstruct its being adopted in this country, and very shortly before they were "*fortunate enough to become acquainted with its advantages*," they succeeded in persuading several not to adopt it who were anxious so to do, and some of whom were respectable professors.

I fear trespassing too much upon your time and columns, otherwise I would state facts further to prove that Gordon laboured in the invention; that Boehm was the first who endeavoured to introduce the instrument to the professors and players of England, France, and Germany; and that Mr. Clinton's present friends were strongly opposed to it, until very lately.

Some may be puzzled as to the means by which Mr. Clinton and his present coadjutors were so very suddenly converted into "Boehmites;" they were these, —I lately constructed an original flute, for which I obtained a patent, and which was immediately adopted by some of the most talented "English players," directly displacing the Boehm in several instances, as well as the ordinary flute; and after Mr. C. and his present friends heard its effects, and witnessed its success, they then bestirred themselves to produce something new, but not succeeding in the field of discovery, they ultimately took to the object of their former dislike—the "Boehm," the simple "Boehm;" that is, the one that could be made with the least expense, minus the French additions, and finish which make it more complete and elegant as an instrument.

I have endeavoured to be brief, but am apprehensive of being considered tedious, though I must beg to assert my claim to the merit of having converted Mr. C. and others named in his letter, to the feelings which they now choose to manifest towards the Boehm flute,—

I am, Sir,

Your obliged servant,

CORNELIUS WARD.

36, Gt. Titchfield Street.

7th Nov., 1843.

REVIEW.

"Wimpole Hall Quadrilles," by JOHN WEIPPERT. Weippert.

AN animated set of quadrilles, with good subjects, well arranged and excellently adapted for the purpose to which they are directed. Mr. John Weippert is evidently, (not to speak irreverently), "a chip of the old block."

MISCELLANEOUS.

CLARA NOVELLO was married on Wednesday, the 22nd, to the Count Gigliucci, of Fermo, in the Roman States. The happy couple left London for the continent immediately after the ceremony. It is understood that, on her marriage, she quits the profession of which she has so long been a distinguished ornament, but she leaves us a successor in her sister Sabilla.

BALFE's new Opera "*The Gipsy*," (drama by Bunn) will be produced at Drury Lane on Monday next.

[*Gipsys* are a wandering tribe, much addicted to stealing other people's children and passing them off for their own.]

THE BATH HARMONIC SOCIETY gave its first Ladies' Concert on Friday evening, at the Assembly Rooms, which was well attended, and the performance afforded the highest gratification.

MISS DOLBY's and Mr. John Parry's Concert, at Highgate, will take place on Thursday evening next, the 30th inst. and not on the 23rd, as printed by mistake in the "*Musical World*" last week; they give a concert at Croydon on Monday next.

CARLOTTA GRISI.—This charming *dans-euse* took her leave of the English public on Saturday evening. The audience was one of the most brilliant of the season, and the enthusiasm which attended every triumph of Carlotta was unlimited. At the end she was led on by Petipa, amidst tumults of applause and showers of bouquets. After the performances, Mr. Bunn gave an elegant supper to about seventy of his friends and patrons, as a kind of complimentary farewell to Carlotta Grisi, whom, after proposing her health, Mr. Bunn presented with a superb bracelet of black enamel, richly ornamented with diamonds, accompanied by a very flattering and appropriate address. Mlle. Carlotta accepted the bracelet and swallowed the address with much grace. Attached to the bracelet is the following inscription *à la Jenkins*.—*Présenté à Mlle. Carlotta Grisi, LA DANSEUSE LA PLUS POÉTIQUE DE L'UNIVERS, avec les hommages de son DIRECTEUR (?) A. BUNN. Theatre Royal, Drury Lane, 18th November, 1843.* This inscription, which is something in the style of Albert Smith, when he abandons humor (!) and takes to sentiment (!), is highly creditable to the profoundly poetical feeling of the "*Melancholy Bunn*."

SOUTHWARK SUBSCRIPTION CONCERTS.—The second concert for the season took place on Monday night, at the Bridge House Hotel, to a numerous and attentive audience. Mr. Carte, on this occasion, performed a fantasia on the Boehm flute, (*in G major*, not *C major*), with such brilliant effect as to augur highly in favour of the instrument; a general encore was the result. Madame Dulcken played a piece by Döhler, and Weber's *Invitation pour la valse*, the latter of which was received with universal demonstrations of delight. The vocal music was of a superior order. Miss Dolby gave Smart's *Estelle*, (entire) with admirable feeling, and was encored in "*Oh, Araby!*" Madame Garcia made considerable effect in two Italian arias. Miss Eliza Birch gave a ballad by Parry, with great simplicity and pathos, and the three ladies, in the superb trio from the *Devil's Opera*, sang like three syrens and

looked like three graces. This trio was highly relished by the citizens, to whom it was a novelty. Mr. Clifford (pupil of Macfarren) is greatly improved, and gave "*Love in her eyes*," with excellent taste. Mr. Machin, in a song by Spohr, fully sustained his high reputation. Mr. J. W. Davison presided at the piano-forte. The programme was altogether so good, that we are tempted to insert it entire.

FIRST PART.

Trio, Miss Eliza Birch, Mr. Clifford, and Mr. Machin, "*The flocks shall leave the mountains*," (Acis and Galatea), Handel; Duet, Miss Eliza Birch, and Mr. Machin, "*Dearest! let thy footsteps follow*," (Faust), Spohr; Cavatina, Madame Eugénie Garcia, "*Qui la voce*," Donizetti; Song Mr. Clifford, "*Love in her eyes sits playing*," (Acis and Galatea), Handel; Grand Fantasia, Piano-forte, Madame Dulcken, on Themes from "*I Puritani*," Döhler; Song, Miss Dolby, "*Estelle*," Smart; Song, Mr. Machin, "*Foe of sadness*," Spohr; Duetto, Madame Eugénie Garcia, and Miss Dolby, "*Le Zingare*," Gabussi.

SECOND PART.

Terzetto, Madame Eugénie Garcia, Miss Eliza Birch, and Miss Dolby, "*Good night! may slumber*," (Devil's Opera), Macfarren; Solo, New Boehm Flute, Mr. Carte, on the Cavatina and Huntsman's Chorus, (from *Der Frieschutz*), Drouet; Autumn Song, Miss Eliza Birch, Parry; Polacca, Madame Eugénie Garcia, "*Oh luce in quest' anima*," (Linda di Chamouni), Donizetti; Duet Concertante, Piano-forte and Violin, Madame Dulcken and Mr. Dando, Benedict and De Beriot; Song, Miss Dolby, "*Oh, Araby! dear Araby!*" (Oberon), Weber; Song, Mr. Machin, "*'Twas past meridian*," (The Sailor's Journal), Dibdin; Glee, Miss Eliza Birch, Miss Dolby, Mr. Clifford, and Mr. Machin, "*Sleep, gentle lady*," Sir H. Bishop.

We omitted to say that the duet between Mad. Dulcken and Mr. Dando was a brilliant and highly finished performance, eliciting loud and unanimous applause. The next concert is fixed for Thursday evening, December, 21st, when the celebrated Braham is engaged.

SOIRÉE AT M. ZEITZER'S.—A numerous and respectable audience assembled at M. Zeitzer's Piano-forte Rooms, on Saturday evening, to listen to a concert of considerable interest. The selection comprised both vocal and instrumental music. M. Buddeus, the newly imported pianist, who has twice officiated at the concerts of Mr. Braham, executed sundry fantasias in brilliant style, and Mr. Jarrett performed a solo on the horn, in which he fully bore out his high reputation, and was warmly applauded. Messrs. F. Chatterton, on the harp, and Mr. R. Blagrove, on the concertina, also added to the strength of the programme. The vocalists included, among other popular artists, Miss Bruce Wyatt, and Mr. Handel Gear. The grand piano of M. Zeitzer, (a superb instrument) told with prodigious effect.

CINTI DAMOREAU is in America. She gave her first concert in Boston, on the 4th inst.

THE EXAMINATION of candidates for the King's Scholarship at the Royal Academy of Music, will take place on the 20th of December.

PROMENADE CONCERTS.—Jullien, the pink of ball-room conductors, has commenced his career at the English Opera, with unequivocal success; crowds have flocked nightly to hear the new "*English Quadrille*," which promises to rival in popularity, the "*Irish*," the "*Scotch*," and the "*Royal Union*." The band includes the names of the following justly celebrated artists:—M. M. Tolbecque, (leader), A. Griesbach, H. Griesbach, Case, Patey, W. Cramer, Baker, Wagstaff, Thirlwall, Barratt, Hill, Calkin, Hancock, Crouch, Cubitt, Packer, Howell, Casolani, Campanelli, Taylor, Richardson, Schmidt, Miarteni, Lazarus, M'Donald, Barret, Keating, Baumann, C. Keating, Platt, Jarrett, C. Harper, Hooper, Harper, T. Harper, Smithies, Bean, Healy, Chipp, Prospere, Roland, Laurent, Handley, and the unrivalled (on the cornet) Kœnig; forming an ensemble not easily surpassable. The selections have comprised many of the popular compositions of M. Jullien, besides overtures, waltzes, fantasias, &c. &c., of the most fashionable modern composers. Solos have been performed by Messrs. Hancock, Richardson, Lazarus, Kœnig, and Remy, &c. &c., with distinguished success. Great credit is due to M. Jullien, for the enterprising manner in which these concerts are conducted—he may fairly be said to have rescued them from the apathy with which the public, of late, appeared inclined to have treated them.

SOCIETY OF BRITISH MUSICIANS.—The fourth meeting for music and conversation, occurred on Friday evening, at Erat's Harp Saloon, 23, Berners-street; the programme was as follows:—

Quartet, in F minor (MS.). Pianoforte, Violin, Tenor, and Violoncello (First time of performance). Miss Graves (her first public performance), Messrs. Joseph Banister, Westrop, and Lucas. *Henry Graves*. Cantata, Miss Rollo Dickson, "*Non temer*," Mozart. Quartet, in D (MS.), Two Violins, Tenor, and Violoncello. Robert Barnett. Messrs. Joseph Banister, H. Wheatley, Graves, and Lucas. Song, Mr. Joseph Calkin, "*Amid the battle's raging*" (*Jessonda*). Spohr. Trio, in D minor (Op. 49), Pianoforte, Violin, and Violoncello. Mendelssohn. Messrs. W. Dorrell, Gattie, and Lucas. Canzonet (MS.), Miss Dolby, "*Hark! 'tis the minstrel's song*." Sir H. R. Bishop. Quartet, in B flat, No. 6, Op. 18, Two Violins, Tenor, and Violoncello. Beethoven.

Director for the Evening, Mr. Willy.

Mr. Graves' quartet we were unfortunately too late to hear, but we found it well spoken of; and the playing of Miss Graves no less so. Miss Rollo Dickson deserves much credit for an attempt of a most difficult kind: she sang the *cantata* of Mozart to her own accompaniment—a feat that we had imagined no vocalist in the world would have dreamt of. First rate singing and nothing less—first rate playing and nothing less, are required by "*Non temer*." Miss Dickson must not be offended when we tell her that she has, at present, no sign of either quali-

fication; we cannot therefore be surprised that very little if any effect was produced. Robert Barnett's quartet was well played and pleased universally—it is an old favorite; why not write something else, Robert Barnett? Mr. Joseph Calkin sang the magnificent song, from Jessonda, with considerable feeling, and was efficiently aided by the pianoforte accompaniment of his sister—Miss Calkin. The trio of Mendelssohn was a superb performance on all hands; the decided gem of the evening. Mr. Dorrell is a first rate pianist and in Messrs. Gattie and Lucas he found conductors quite up to the mark. The applause at the conclusion was enthusiastic. Sir Henry Bishop's song is a very so affair for so clever a composer. Miss Dolby however sang it with such exquisite taste and so thoroughly conveyed the sentiment of the words (which doubtless she entirely appreciated) to her hearers, that an unanimous encore was the result. The quartet of Beethoven (one of the weakest he ever penned) was played to admiration by Mr. Joseph Banister (a very desirable acquisition to the Society though he had nine votes against his admission at the general meeting) and his companions. Altogether this was the most satisfactory soirée which we have hitherto attended—all the instrumental pieces, for the first time, went as if they had been rehearsed well, and the singing (more especially that of Miss Dolby) was of a superior order. The next meeting (the fifth) will take place on Friday evening Dec. 1.—tomorrow week. The attendance was the fullest of the season.

Notice to Correspondents.

MR. BANISTER, MR. FRASER, JIM CROW, MR. HACKETT, MR. ANNAN, next week.

Mrs. DULCKEN's first soirée, which took place last night, will be noticed in our next.

MR. GRAHAM—(Manchester) no trouble whatever; always glad to hear from him on any subject; even on nothing, if he have nothing else to write about.

IN OUR NOTICE of Mr. Turner's Concert, Ransford was Printed by mistake, for Rowland, as playing a solo on the cornopean.

ADVERTISEMENTS.

MR. HENRY. J. BANISTER

BEGS to announce that his Benefit Concert will take place at his residence 50, Burton Crescent, Tavistock Square, on Saturday evening, January 27, 1844. The selection will consist exclusively of the classical works of the great masters, and Mr. Banister will be assisted by some of the first talent in the Country—Tickets 7s. each (now ready for delivery) may be obtained as above—An early application solicited. A few copies remain unsold of the pamphlet, "Domestic Music for the Wealthy" 1s. each.

MR. W. STERNDALÉ BENNETT

Has the honour to inform the public, his pupils and friends, that he intends, during the ensuing winter, to resume his

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The dates of the concerts, with further particulars, will be duly announced.

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By Order of the Committee,
FREDERICK HAMILTON,
General Superintendent.

Royal Academy of Music,
Tenterden Street, Hanover Square,
Nov. 16th, 1843.

CONTRAPUNTISTS' SOCIETY.

THE First Meeting of the CONTRAPUNTISTS' SOCIETY will be held at No. 3, Keppel Street, Russell Square, Nov. 27th, 1843, at Seven o'clock, when composers are respectfully invited to attend.

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Oct. 12, 1843. Hon. Sec.

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Was granted on the 15th, of November, by the VICE CHANCELLOR to restrain Mr. THOMAS KEY, military musical instrument maker, 20, Charing Cross, from making, using, selling, or exporting for sale, any DRUMS to which the PATENT improvements of C. WARD, musical instrument maker, 36 Great Titchfield Street are applied, all persons are therefore CAUTIONED against selling or purchasing drums which in any way are infringements upon the said patent.

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HIBERNIAN.—1. Savourneen Deilish; 2. Love's Young Dream; 3. Fly not yet (or Planxty Kelly); 4. The Young May Moon; 5. The Legacy; 6. Evelyn's Bower; 7. My lodging is on the cold ground; 8. Garry Owen; 9. Kate Kearney; 10. The Sprig of Shillelah; 11. The Irish Washerwoman; 12. The Last Rose of Summer.

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(To be continued.)

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